style, such a lovely voice, such a beautiful expressive eye
When she played the Nurse at the Lyceum her voice ha
become a little jangled and harsh, but her eye was sti
bright and her art had not abated—not one little bit
Nor had her charm. Her smile was the most fascinating
irresistible thing imaginable.

The production was received with abuse by the critic
It was one of our failures, yet it ran a hundred and fift
nights!

Henry Irving's Romeo had more bricks thrown *i*
it even than my Juliet! I remember that not Ion
after we opened, a well-known politician who had enoug
wit and knowledge of the theatre to have taken a moi
original view, came up to me and said :

" I say, E. T., why is Irving playing Rorneo ? "

I looked at him distraught. " You should ask me wl
I am playing Juliet! Why are we any of us doing wh:
we have to do ? '*

" Oh, *you[9]re* all right. But Irving ! "

" I don't agree with you/' I said. I was growing a liti
angry by this time. " Besides, who would you ha-
play Romeo ? "

" Well, it's so obvious. You've got Terriss in the cast

" *Terriss ! "*

*' Yes. I don't doubt Irving's intellectuality, y
know. As Rorneo he reminds rne of a pig who has be
taught to play the fiddle. He does it cleverly, but
would be better employed in squealing. He cannot shi
in the part like the fiddler. Terriss in this case is t
fiddler."

I was furious. " I am sorry you don't realise/[5] I sa

" that the worst thing Henry Irving could do would
better than the best of any one else."

When dear Terriss did play Romeo at the Lyceum t